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EDWARD ROYCE presents **Orange Blossoms**

A COMEDY WITH MUSIC
IN THREE ACTS

Book by

Fred de Gresac

Music by

Victor Herbert

Lyrics by

B. G. de Sylva



FULTON
THEATRE

HARMS
NEW YORK

MADE IN U.S.A.



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FULTON THEATRE

EDWARD ROYCE

Presents

ORANGE BLOSSOMS

A Comedy With Music In Three Acts

Book by

FRED de GRESAC

Lyrics by

B. G. de SYLVA

Music by

VICTOR HERBERT

PRICE, TWO DOLLARS AND FIFTY CENTS

New York

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Cast of Characters

KITTY	Miss Edith Day
HELENE DE VASQUEZ	Phyllis Le Grand
BARON ROGER BELMONT	Mr. Robert Michaelis
LAWYER BRASSAC	Mr. Pat Somerset
TILLIE	Miss Queenie Smith
NINETTA	Miss Nancy Welford
AUGUSTE	Mr. Robert Fischer
JIMMY FLYNN	Mr. Hal Skelley
OCTAVE	Mr. Maurice Darcy

BRASSAC'S CLIENTS

CECILIA MALBA	Miss Evelyn Darville
CHRISTIANE DE MIRANDOL	Miss Alta King
JULIE BRESIL	Miss Dagmar Oakland
YOLANDE DU PONT	Miss Emily Drange
PAULETTE DE TREVORS	Miss Fay Evelyn
SIMONE CARRICK	Miss Diana Stegman
REGINA MARNAC	Miss Eden Gray
VALENINE VENDOME	Miss Vera de Wolfe

GENTLEMEN IN THE CASE

MR. THOMAS FITZPATRICK	Mr. Abner Barnardt
MR. FRANK CURRAN	Mr. Jack Whiting
MR. OLIVER STEWART	Mr. Gayle Mays
MR. DENNY MURRAY	Mr. Clinton Merrill

DANCERS

MISS QUEENIE SMITH
MISS NANCY WELFORD
MISS ELVA POMFRET
MISS MARY LUCAS

Orchestra under the direction of

MR. GUS SALZER

Scenery specially designed by

NORMAN BEL GEDDES

Act I. Lawyer's Office, Paris

Act II. Kitty's villa at Cannes

Act III. Garden of Kitty's villa at Cannes

Costumes specially designed and executed in Paris, by

PAUL POIRET

Produced under the direction of

EDWARD ROYCE

M1583
H5607

Musical Numbers

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Introduction Act I

(Ensemble)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Allegro

(SIMONE)

(CHRISTIANE)

me! Dear me! Now where can Brass-ac be? I

(Enter Paulette) (SIMONE)

hope he doesn't see that crea-ture there a-head of me. Paul -

(CHRISTIANE) (PAULETTE)

-ette! Paul-ette! Why, have-n't you two met? Dear Chri-ti-ane de

(CHRIS)

Mir-an-dol and Si-mone Gar-rick, pet My dear, it's queer that

(PAULETTE)

you are call-ing here; If you would know my mis-sion, I will

(CHRIS) (SIMONE)

glad-ly make it clear: Yes, tell us dear, We'd love to

8va.....

sf *sf*

(PAULETTE) Tempo di Valse (moderato)

hear! Dear Brass-ac de - fends me 'Cause my hus-band

8....
mf
poco rit.

(SIMONE)

sends me Such small al - i - mo - ny that I can't ex - ist! My

hus-band, I had one; My tale's such a sad one, I'd weep if I

told it (sniff?) so I must de - sist. My hus-band's un - rul-y, But

(CHRIS) *a tempo*

rit. *a tempo*

(PAULETTE)

look here is Jul - ie! Why, Jul - ie! pray tell us what brings you in

(JULIE) *meno*

camp. My hon - or has forced me, My George would di -

meno

poco accel

- vorce me. Im - a - gine it, darl - ing! he says I'm a

poco accel

(OTHERS)

vamp! Im - a - gine him say - ing that Jul - ie's a

Tempo I
(Enter Brassac, Yolande & Cecelia) (All)

vamp! He's here! He's here! Thank

Tempo I *f*

(SIMONE) (CECELIA) (YORLANDE)/CHRIS (SIMONE)/BRASSAC

God! He's here at last! I'm first! Not she! Take me! No me! Dear

la-dies, not so fast! Be calm, be calm! Be calm I beg of

you! Just bear in mind that in the past I've al-ways pulled you

meno *piu rit*
through I han-dle you with gloves And straighten out your loves: I'm the
meno p *poco rit*

a tempo
mod-ern Knight Who can set you right And can
a tempo *sf*

mend your brok - en hearts, With my le - gal lance

(And a big ad - vance!) I will al - ways take - your

parts, 'Though my fees are high, Don't you

think that I have been un - der paid, - con - fess? Oh

sf (BRASSAC)

Yes! I'm a mod-ern knight — One who fights the fight —

f *mf*

Of the dam-sel in dis-tress! Re -

sf *sf*

(GIRLS)

-mem-ber, now, no fa-vor-ites, you all must wait your turn! No

ff (GIRLS)

fa-vor-ites? No fa-vor-ites? We all must wait our turn. He's the

f *sf* *ff*

dash-ing Knight who can set us right And can

mend our brok - en hearts — With his le - gal lance

(And a big ad - vance,) He will al - ways take — our

parts — Though his fees are high, What a

(BRASSAC) Oh,
 lot they buy! He is un-der - paid,— we guess,—
ff

Yes!
 He's a mod-ern Knight,— One who fights the fight —
ff

Of the dam-sel in dis - tress! He's the
ff

(CECILIA)
 -tress! Wont you take me first?
p

For re-venge I thirst Since my love de -

sert - ed me. _____ Through his fic-kle choice,

I have lost my voice, And I once could hit high "C"! _____

(BRASSAC)
— We will sue the beast Mil-lion francs, at least;

score

There's no wor - ry on — that

(CECILIA)

Rap-ture un-al - loyed!! — I'm so o - ver - joyed, —

rit. *a tempo*

I can hit high "C" once more!

animato *(both exeunt!)*

poco pesante *ff* *ff* *ff* *ff* *ff* *ff* *Fine*

16
This Time It's Love
(Roger)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Moderato *a tempo*

VOICE *a tempo*

Piano *poco rit.* *a tempo*

It's true that I'm sus-cept-i-ble to

lad-ies, It's true that I've a weak-ness for their

charms; I have al-ways found it sim-ple To suc-

-cumb to just a dim-ple, Or an an-kle or a love-ly pair of

arms: ——— But now my mad philan-der-ing is o - , ver; Those

maids of just one charm have left my mind; For my

new love's a com-plete thing, I have found the on-ly sweet thing Who has

rit. all the oth-er charm-er's charms com-bined: ——— *a tempo* Though I've

Refrain

al - ways played a - bout I can say, with - out a doubt:

This time it's love! For the

thump - ing of my heart Seemed to whis - per from the start:

"This time it's love!" She has

made this wear - y world a fair - y - land, And the

skies are blue a bove! I have

felt this way be - fore In my small af - fairs of yore But

this time it's love!

f rit. *molto rit.* *f*

A Kiss In The Dark²⁰

Solo
(Kitty)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Tempo di Valse

a tempo

VOICE

Piano

accel *rit.* *a tempo*

p

I re - call the
That was love in

mad de - light Of a love - ly
all its pow'r; Yet to - day it

dance, _____ And a stroll in - to a
seems _____ Like a sweet but fleet - ing

night Tremb - ling with ro - mance.
hour In the land of dreams.

There he told me of my charms
There we part - ed in the dawn

The first system of the musical score for 'A Kiss In The Dark'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line consists of two lines of lyrics. The piano accompaniment includes chords and moving lines in both the right and left hands.

How could I re - sist?
He had played a part;

The second system of the musical score. The vocal line continues with two lines of lyrics. The piano accompaniment maintains the harmonic structure with chords and melodic lines.

Sud - den - ly with - in his arms
But the mem - 'ry lin - gered on

The third system of the musical score. The vocal line continues with two lines of lyrics. The piano accompaniment continues with chords and melodic lines.

rit.
I was held — and kissed! Oh, that
In my tremb - ling heart. Oh, that

The fourth system of the musical score, concluding the page. It includes a *rit.* (ritardando) marking above the vocal line. The vocal line continues with two lines of lyrics. The piano accompaniment concludes with chords and melodic lines.

Refrain *A little slower*
a tempo

Kiss in the dark Was to

him just a lark, But to

me 'twas a thrill su

-preme! Just

First system of the musical score. The vocal line (treble clef) has a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are "kiss in the dark But it". The piano accompaniment (grand staff) features a right hand with chords and eighth notes, and a left hand with a simple bass line.

Second system of the musical score. The vocal line continues with the lyrics "kin - dled the spark, The a -". The piano accompaniment continues with similar harmonic support.

Third system of the musical score. The vocal line continues with the lyrics "- wak - 'ning of love's young". The piano accompaniment continues with similar harmonic support.

Fourth system of the musical score. The vocal line ends with the word "dream!". The piano accompaniment features a *molto rit.* (molto ritardando) marking and concludes with a double bar line. There is a small "Ed." and a decorative flourish at the bottom right of the system.

New York Is The Same Old Place

(Duet)

Words by

B. G. DE SYLVA

(Jimmie and Tillie)

VICTOR HERBERT

Tempo di Marcia

p (TILLIE)

VOICE

Ev - 'ry now and then I get the

Piano

(JIMMIE)

(TILLIE)

blues

For old New York? Yes, old New York!

(JIMMIE)

(TILLIE)

And I'm dy - ing for a bit of news

There's noth - ing new I'm

(JIMMIE)

on to you — So dish the dirt and mind you do it well!

There

real - ly is - n't a - ny - thing to tell. New -

York is the same old place! New -
 York is the same old place! New -
 York is the same old place! New -

(TILLIE)
 York goes the same old pace! Do the
 York goes the same old pace! Do the
 York goes the same old pace! Do the

rubes still gaze in an awed way ev - 'ry
 Van - der - bilts and the As - tors seek their
 "sub" guards swear at the Yok - els That they

(JIMMIE)

night At the light On Broad - way? Yes, Yaps o - ver run the
 bliss With the Swiss Rid - ing mas - ters? The girls with their looks and
 press in "ex - press-es" and "lo - cals?" The sub - way's the same dis -

place But I call the town an ace! _____ The
 grace Still help make the town an ace! _____ The
 - grace But I call the town an ace! _____ The

dram-a still is on the wane, as you, per - haps, have read Where
 la - dies bound for Eur - ope are a mod - est lot, my dear Be -
 traf - fic jam is e - ven worse as prob - a - bly you've heard. If

Shake-speare used to be the class the Hop-woods rule in- stead, And
 - fore they leave they cross their knees and sit up on the pier, (TILLIE) And
 you're at for - ty - sev - enth street I swear it, on my word! They

(BOTH)

act - res - es are judged by how they look be - neath a bed. New
 have their pic - tures tak - en with their dress - es up to here. New
 make you go through Yonk - ers on your way to For - ty third! New

1 (JIMMIE) 2

York is the same old place! New place! _____
 York is the same old place! New place! _____
 York is the same old place! New place! _____

ff

28
Then Comes The Dawning

Duet

(Roger and Helene)

Words by
B. G. DESYLVA

VICTOR HERBERT

Andante appassionato
poco accel

Piano

mf *rit.*

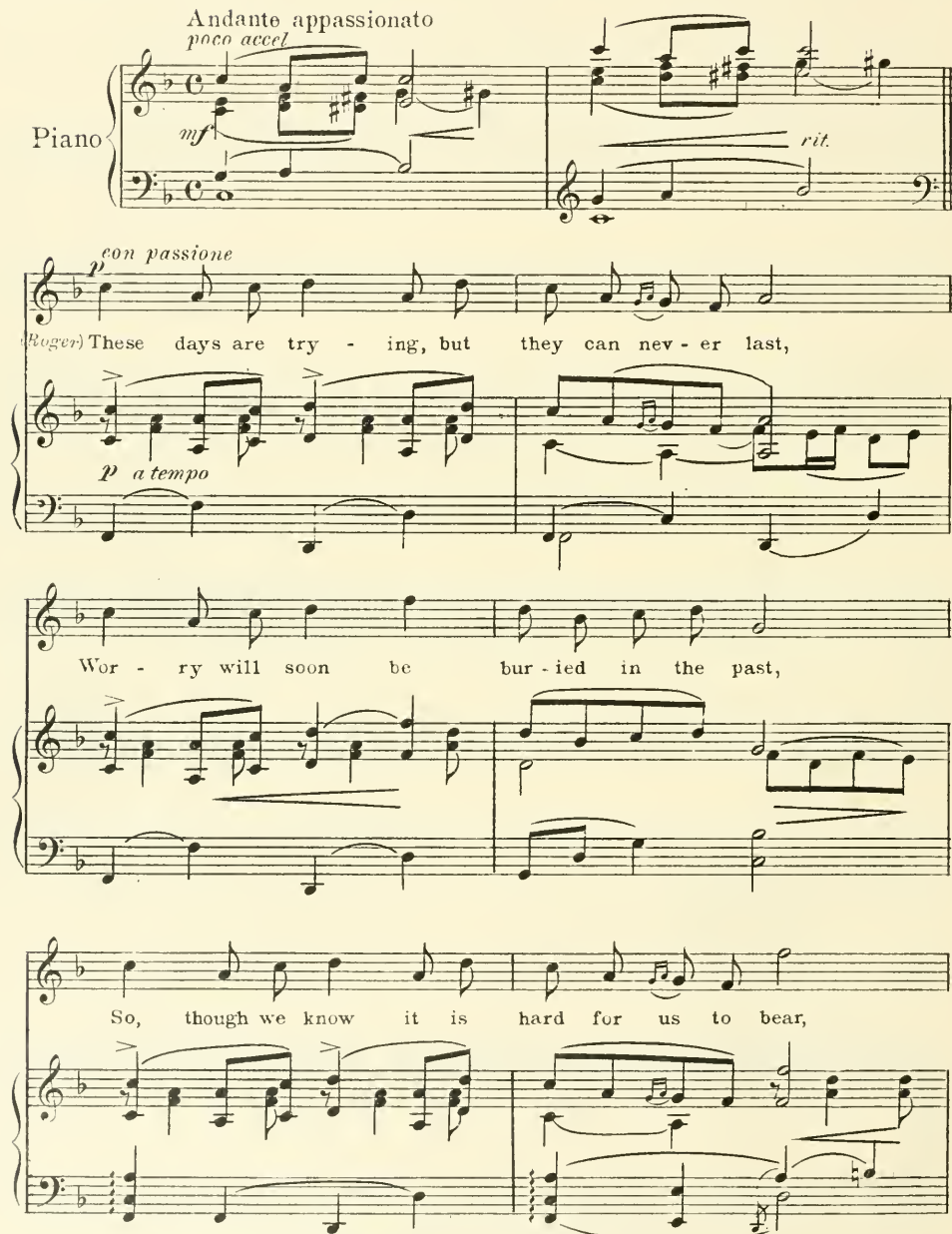
con passione

(Roger) These days are try - ing, but they can nev - er last,

p a tempo

Wor - ry will soon be bur - ied in the past,

So, though we know it is hard for us to bear,



rit. *piu rit.*

Brave - ly we'll face this night-time of des-pair. Then comes the

dawn - ing of morn - ing so splen - did: That fair to -

a tempo

- mor - row when sor - row is end - ed. The dark-est

8va

hour must come and go Be - fore the

8va *p*

dawn be - gins to glow, and so: Al-though our

Sra

troub - les seem doub - le in gray light, They dis - ap -

-pear in the clear sun-ny day - light. The ver - y

Sra

allargando dark-est hour must pass a - long Then comes the

Sra *p*

rit

dawn - ing; and Life is like a song

rit

con passione

(Helene) How can I wait for the time when we'll be wed?

a tempo

Oh, how I crave these hap - py days a - head!

Still I for - get that it's quite as hard for you,

Hel. *rit.*
So, I'll be calm, dear, till the night is through. Then comes the

Rog.

Hel.
dawn - ing of morn - ing so splen - did: That fair to -

Rog.

a tempo *3* *3* *3*

Hel.
-mor - row when sor - row is end - ed. The dark-est

Rog.

Sva.....

3 *3* *3*

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line (Hel.) and a piano accompaniment (Rog.). The key signature is B-flat major (two flats). The first system begins with a vocal line marked 'Hel.' and 'rit.' (ritardando). The piano accompaniment has a 'Rog.' (Ritardando) marking. The second system continues the vocal line with 'Hel.' and the piano accompaniment with 'Rog.'. The third system continues the vocal line with 'Hel.' and the piano accompaniment with 'Rog.'. The piano accompaniment features triplet patterns in the bass line, marked 'a tempo' and '3'. The score ends with a 'Sva.....' (Sforzando) marking in the piano part.

Hel.
hour must come — and go — Be - fore the

Rog.
(know it has to go)

Sua.

Hel.
dawn be - gins to glow, and so: Al - though our

Rog.

Hel.
troub - les seem doub - le in gray light They dis - ap -

Rog.

Hel.
-pear in the clear sun-ny day - light. The ver-y

Rog.

Sva.....

Hel.
dark - est hour must pass a - long — Then comes the

Rog.

Sva.....

p

Hel. rit.
dawn - ing, and life is like a song!

Rog.

rit. *Sva.....*

35
I Can't Argue With You
Quartet

Lyric by
B. G. DE SYLVA

(Helene, Roger, Brassac and Cecelia)

VICTOR HERBERT

Allegretto grazioso

Piano

The musical score is written for a quartet, with vocal parts for Helene and Roger, and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegretto grazioso'. The piano part begins with a melody in the right hand and a bass line in the left hand, marked 'mf'. The vocal parts enter with Helene and Roger singing in harmony. The lyrics are: 'You're won - der - ful! You're beau - ti - ful! Think so? I do! You're heav - en - ly You're mar - vel - ous! Stop, now! It's true! Your style is tre -'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

mf

(HELENE) (ROGER) (HELENE) (ROGER)

You're won - der - ful! You're beau - ti - ful! Think so? I

do! You're heav - en - ly You're mar - vel - ous!

(ROGER) (HELENE) (ROGER)

Stop, now! It's true! Your style is tre -

(HELENE)

-men - dous! Your beau - ty is quite stu - pen - dous! Well, darl - ing, I

(BRASSAC)

can't ar - gue with you! ——— Hel - lo! Hel - lo! Hel -

(CECELIA) (*Spoken*)

-lo! Hel - lo! Hel - lo! It's Mon - sieur Bras - sac. Oh! ———

(BRASSAC)

(CECELIA)

I have dread - ful news for you. What's it all a - bout?

(BRASSAC)

I have looked the law-books through, You could nev - er win

The first system of the musical score for 'I Can't Argue etc'. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics are 'I have looked the law-books through, You could nev - er win'. The piano part includes various chords and a melodic line in the bass.

out. Brok - en voic - es have no place

The second system of the musical score. The vocal melody continues with the lyrics 'out. Brok - en voic - es have no place'. The piano accompaniment features a more active melodic line in the right hand and a steady bass line.

In a court of law; You'd have had a

The third system of the musical score. The vocal melody has a slight pause before 'You'd have had a'. The piano accompaniment includes a dynamic marking of *fp* (fortissimo piano) and a more complex, arpeggiated texture in the right hand.

bet - ter case If he'd brok - en your jaw.

The fourth system of the musical score, which concludes the piece. The vocal melody ends with a final note. The piano accompaniment features a descending melodic line in the right hand and a sustained bass line.

(HELENE) (ROGER) (HELENE) (ROGER)

You're won - der - ful! You're beau - ti - ful! Think so? I

(CECELIA)

All is lost! Oh, what shall I

(HELENE)

do! You're heav - en - ly You're mar - vel - ous

(BRASSAC) (CECELIA)

do? I've a plan for you. Oh, thank good - ness!

(ROGER) (HELENE) (ROGER)

Stop now! It's true! Your style - is tre -

(BRASSAC) (CECELIA)

Hope springs a - new! I've a man for you. Whose the

-men - dous! (BRASSAC) Your beau - ty is quite stu - pen - dous! (CECELIA) (BRASSAC)

man? You will meet him here. What's the plan? Just leave us,

(HELENE) Well, darl - ing, I can't ar - gue with (CECELIA)

As you say I'll

you! do, Oh how won - der - ful you are!

40
In Hennequeville

(Kitty)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Moderato

VOICE

1. There's a maid - en named Ka -
tin - a had a
ball that they at -

Piano

- tin - a In the town of Henne - que - ville; And she
cous - in That she vis - it - ed while there, And the
- tend - ed, To Par - is - ians, was quite tame; But Ka -

one day went to Par - is though she went a - gainst her
cous - in planned to take her to a ver - y grand af -
- tin - a saw them dance like this, like that, and blushed for

will. There she met a dash - ing chap - pie And he
- fair. But the dress she gave Ka - tin - a Was so
shame. For their cheeks were close to - geth - er, They en -

act - ed as her guide Till he said, "Let's have a
short and cut so low That this mor - al up - right
- joyed it, too, it seemed; So when fin - 'lly some man

poco rit. kiss, dear," And this spot - less maid re - plied: —
maid - en took one look and cried: "Oh no! — "You
said, "Let's dance" Ka - tin - a fair - ly screamed:
a tempo

poco rit. *a tempo*

may do that in Par-is But not in in-no-cent

Henne-que-ville; Such con-duct would em-bar-rass A

slower
maid who nev-er has had a thrill! In love-ly, ru-ral
rit.

piu rit
Henne-que-ville, Oh, this is— our life in— old Henne-que-ville: In
a tempo
piu rit. *a tempo*

bed at six, And up at four, And wat - er the chicks, And

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "bed at six, And up at four, And wat - er the chicks, And". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays chords and single notes, while the left hand plays a steady eighth-note pattern.

sweep the floor, And go to mass, And say our prayers, And

The second system of the musical score. The vocal line continues with the lyrics "sweep the floor, And go to mass, And say our prayers, And". The piano accompaniment continues with the same musical patterns as the first system.

cut the grass, And cur - ry the mares, And sit and knit, Or

The third system of the musical score. The vocal line continues with the lyrics "cut the grass, And cur - ry the mares, And sit and knit, Or". The piano accompaniment continues with the same musical patterns.

do a chore, And gos - sip a bit, And pray some more, And

The fourth system of the musical score. The vocal line continues with the lyrics "do a chore, And gos - sip a bit, And pray some more, And". The piano accompaniment continues with the same musical patterns.

try to be Like Ma and Pa Et - ce - te - ra! Et -

- ce - te - ra! Ah you may be loose in Par - is but

not in Henne - que - ville! No! No! No! No! — But

not in Henne - que - ville! D.S. - ville!

1-2-3 Verses *p* last time To dance

2. Now Ka-
3. Now the *p* D.S.

DANCE
Moderato

45

f^o p

f^o

f^o

f^o

f^o Fine

Finale ⁴⁶ Act I
A Kiss In The Dark (Reprise)
(Kitty)

Words by
B.G. DE SYLVA

VICTOR HERBERT

Tempo di Valse

VOICE

Oh, that Kiss in the

Piano

dark, Was to him just a

lark, But to me, 'twas a

thrill, su - preme!

— Just a Kiss in — the dark,

But — it kindled — the spark,

The — a — walk — 'ning — of love's

young dream!

molto rit.

Opening Act II

Words by
B. G. DE SYLVA

VICTOR HERBERT

Molto moderato (Butler enters with duster and rag) *(polishes table)*

Piano

tr *loco* *tr*

tr *(smiles pensively)* *poco rit.* *(continues dusting)*

Sva. *loco* *Sva.* *Lento* *Sva.*

Vln. gliss *Vln. gliss* *pp*

Solo Violin gliss *tries to hit mosquito* *Sva.*

ff

The musical score is written for piano and violin. The piano part is in C major, 2/4 time, and the violin part is in C major, 2/4 time. The piano part begins with a *Molto moderato* tempo and includes a *loco* section. The violin part includes a *Solo Violin gliss* section and a *tries to hit mosquito* section. The score is marked with various dynamics and performance instructions, including *tr* (trills), *loco* (loco), *poco rit.* (poco ritardando), *Lento* (Lento), *Sva.* (Sustained), *Vln. gliss* (Violin glissando), *pp* (pianissimo), and *ff* (fortissimo).

Sva.

(tries again)

sfz

Sva.

(again)

poco animando

sfz

Sva.

(tries again and again)

sfz

Allegro giocoso

f (girls run in)

ff

On The Riviera

Words by
B. G. DE SYLVA

VICTOR HERBERT

Allegro brillante

Girls

VOICE 

Piano 

On the Ri -

-vier - a, On the Ri - vier - a, Where the balm - y

8va.

a tempo

breeze in - tox - i - cates you like Ma - deir - a A land like

8va.

this is, Op - por - tu - ni - ty for miss - es To learn what

8va.

bliss is _____ In a pair of man-ly arms! _____ Oh! land of

8va

pleas-ure! _____ Oh, land of leis-ure! _____ Who could help but

8va

a tempo

drink your beau-ty to the full-est meas-ure? _____ You're so in-

8va

-spir-ing _____ We are sure to be un-tir-ing _____ As we're ad-

8va

-mir - ing Your won-drous charms!

8va

Men
It is true that you can find a heav-en - ly bliss

Close with-in a pair of man - ly arms.

Hear-ing your pro-pos - al, We're at your dis - pos - al!

Love is in the air, Don't you want to take the dare?

(GIRLS) What would peo - ple say? (MEN) Come a - long with us and

(GIRLS) play! (MEN) Must you have your way? Bet-ter take us while you

(GIRLS) may! — (MEN) Oh, well, per - haps, We're love - ly chaps! And (ALL) it's a love - ly

poco allargando *poco rit.*

Girls *ff* *>*

day On the Ri - vier - a, ——— On the Ri - vier - a! ———

Tenors *ff* *>*

On the Ri - vier - a, ——— On the Ri - vier - a! ———

Basses *ff* *>*

8va.....

f *a tempo*

- Where the balm - y breezes in - tox - i - cates you like Ma - dier - a ———

- Where the balm - y breezes in - tox - i - cates you like Ma - dier - a ———

8va.....

— A land like this is, ——— Op-por-tu-ni-ty for miss-es ———

— A land like this is, ——— Op-por-tu-ni-ty for miss-es ———

8va.....

— To learn what bliss is ——— In a pair of manly arms! ———

— To learn what bliss is ——— In man - ly arms, In man-ly

8va.....

Oh! land of pleas - ure! Oh! land of leis - ure!

arms! Oh! land of pleas - ure! Oh! land of leis - ure!

8va

a tempo

— Who could help but drink your beau - ty to the full - est meas - ure?

— Who could help but drink your beau - ty to the full - est meas - ure?

8va

— You're so in - spir - ing! — We are sure to be un - tir - ing —

— You're so in - spir - ing! — We are sure to be un - tir - ing —

8va...

— As we're ad - mir - ing — Your wondrous charms! —

— As we're ad - mir - ing — Your wondrous charms! —

8va...

rit.

ff

ff

58
J. J. Flynn

Words by
B. G. DE SYLVA

VICTOR HERBERT

Misterioso

VOICE

Piano

sfz *sfz* *mf*

In all his-tory There has nev-er
been a sleuth so keen and clev-er, As the mod-est gen-tle-man who
speaks! I once found the true lo-ca-tion
of a flap-pers rep-u-ta-tion, Though I will ad-mit it took me

weeks! _____ Once I traced a case of "De - wars"

That es - caped the rev - en - u - ers Till I found it hid - den in the

wilds! Fun - ny how my sen - ses quick - en I can

al - most smell the chick - en In the soup you get at "Childs" Oh!

Refrain

Quite a nif - ty and ef - fec - tive de - tect - ive am

I, I'm great when things are sha - dy, Be - tween a gen - tle - man and la - dy!

I can al - ways find the "there - for," the "where - for," and

"why," all kinds of plots I break up— and do it all with - out a make - up!

I just swal - low mys - ter - ee whole! I'm a dem - on

at a key - hole! Cor - res - pond - ence school - ing is the

thing that helps me win! Ev - en crooks say "There's no

fool - ing J. J. Flynn?" Flynn.

62
The Lonely Nest

Words by
B. G. DESYLVA

VICTOR HERBERT

Moderato espressivo *poco rit.* *a tempo*

VOICE

This house is room - y ——— And ought to

rit. *p* *poco rit.* *p a tempo*

Piano

do me; ——— Yet it seems gloom-y To me Where - e'er I roam —

It's most a - larm - ing ——— That it should be so

charm-ing And yet nev - er seem like "home" ——— It's

rit. *p rit.*

a tempo

on - ly (slower) A lone - ly nest Im lone - ly

And un - ca - ressed There's no one to

bring me cheer When days are drear To kiss me and

poco rit. *a tempo*

call me "dear." But some - day I'll cease to pine, Oh,

a tempo

some - day — my eyes will shine — When some - one —

The first system of the musical score for 'The Lonely Nest'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are 'some - day — my eyes will shine — When some - one —'. The piano part consists of chords and moving lines in both hands.

has come and blessed — This lone - ly nest — of

The second system of the musical score. The vocal line continues with the lyrics 'has come and blessed — This lone - ly nest — of'. The piano accompaniment continues with harmonic support.

mine — If there could come one, —

rit.
p a tempo

The third system of the musical score. The vocal line has a long rest for 'mine' followed by 'If there could come one, —'. The piano part includes a *rit.* (ritardando) marking and a *p a tempo* (piano, at tempo) marking. The piano part features more complex chordal textures and moving lines.

— A lit - tle some - one, — Who smiled de - mure - ly, Sure - ly

The fourth system of the musical score. The vocal line continues with '— A lit - tle some - one, — Who smiled de - mure - ly, Sure - ly'. The piano accompaniment provides a steady harmonic foundation.

I would be his! — This is my prayer; for — If I had him to

care for This would not be what it is: — It's

Andante

on - ly — a - lone - ly nest — I'm lone - ly — and

un - ca - ressed There's no one — to bring me cheer — When

molto rit.

days are drear — To kiss me and call me "dear" But some - day — I'll

cease to pine, — Oh, some - day — my eyes will shine — When

some - one — has come and blessed This lone - ly nest — of

rall.

mine.

rall. poco a poco

Sva

pp

I've Missed You⁶⁷
Quartet

Words by
B. G. DE SYLVA

VICTOR HERBERT

Allegretto grazioso un poco moderato (ROGER)

You don't know how I've

Piano *mf* *p*

missed you (KITTY) I wonder if you've

(BRASSAC) *aside to Kitty*

You too! You too!

missed me as much as I've missed you In (ROGER)

dreams I've oft - en kissed you, and then the sky seemed

(NANETTE)
blue! De - light - ful! How charm - ing! Go

(*aside*) (KITTY)
on! I'll help you through! I've been so ver - y

(ROGER) (NANETTE)
lone - ly I've thought of you dear on - ly! Oh,

(KITTY)

what a day of glad - ness! I've lived in ut - ter

(ROGER) (KITTY)

sad - ness! I nev - er should have gone, dear! I've

(NANETTE)

lain a - wake till dawn, dear She's so di - vine - ly

(ROGER)

art - less I know that I've been heart-less! Did

(BRASSAC) *aside to Kitty*

I too great - ly grieve you? Keep on! Keep

(KITTY)

en! I real - ly can't de - ceive you: I

(ROGER)

wish you had not gone! I nev - er more will

(NANETTE)

leave you, my lit - tle cling - ing vine! De -

BRASSAC (to Roger)

-light - ful! How charm - ing! Go on! So far it's

(KITTY) (NANETTE)

fine! I've been true, dear He knows it!

(BRASSAC) *aside*

Keep on!

fp

(ROGER) (NANETTE) (KITTY)

I have too, dear He shows it I love you, dear

(BRASSAC)

Keep on! That's

p'

(NANETTE) (ROGER) (NANETTE)

She shows it! I love you, dear She knows it

great! That's great!

(KITTY)

I've missed you I've missed you if you but

De - light - ful De - light - ful he should give

(ROGER) *p* I've missed you I've missed you if you but

p De - light - ful De - light - ful you might give

(Kiss)

knew how I've missed you!

her a lit - tle kiss! *pp* Ah! (Kiss)

knew how I've missed you!

her a lit - tle kiss! *pp* Ah!

ppp

73
Just Like That

Duet

(Jimmie and Nanette)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Andante (JIMMIE)

All you ev - er need to be suc -

Piano

- cess - ful Is quite a lot of speed!

Nev - er let your life be a - ny less full Than

Ed - i - son de - creed! _____

He who hes - i - tates is lost! That old say - ing

is no frost; Ev - 'ry sin - gle sec - ond, you must

press full, So, lit - tle one, take heed: _____ I'd like to

(Spoken)

car - ry you — a - way and mar - ry you Bing!

Bing! Just like that And when the

p

sfz sfz sfz p

(Spoken)

knot is tied — out in the coun - try side Bing!

Bing! Buy a flat! Just a

sfz sfz sfz p

step from friend - ship, court - ship, mar - riage Is a

set of twins and a ba - by car - riage, In A -

-mer - i - ca de - pêch - ez - vous - voi - la Bing! (Spoken)

Bing! Just like that!

77
A Dream Of Orange Blossoms

(Kitty and Men)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Moderato

Piano

p

a tempo

poco rit.

ff

(MEN)

We are all in love with

(KITTY)

you, You had bet-ter run a-long and play, _____

(MEN) (KITTY)

You are sweet as morn - ing dew! I won't lis - ten

(MEN)

to a word you say! _____ Kit - ty dar - ling, please be

(KITTY)

fair with us ——— You are just a pack of flirts! ———

(MEN)

We are af - ter you, you dear!

(KITTY)

You are af - ter a - ny - thing in skirts! ———

(MEN)

Don't you like the way —

(KITTY)

— we play ——— I think you all should mar - ry That's a blow ———

(MEN)

you know —

(KITTY)

— But this is so, In ev - ry gir - lie's heart, —

— There is a dream a gold-en dream of Or-ange Blos - soms, — She

al - ways longs to start, — Up-on her way with that bo-

-quet of Or-ange Blos - soms, — So un - til her fav' - rite

Ro - me - o Falls a vic - tim to her

art, There'll al - ways be a

dream of Or - ange Blos - soms in her

heart. In heart.

Because I Love You So

Duet

(Helen and Roger)

Words by
B. G. DE SYLVA

VICTOR HERBERT

(HELEN)
f appassionato

VOICE *Agitato*

Such a scene as I just made is

poco rit.

Piano *p* *f a tempo*

(ROGER)

real - ly not like me I hope that you for - give me, I for -

(ROGER)

-give! ——— There are times, per - haps, when I'm not

(HELEN)

all that I should be — I hope that you for-give me, I for-

-give — Im - pe - tu - ous I am, there's no de -

-ny - ing — Im ver - y, ver - y temp'-ra - ment - al,

(ROGER)

too — Your act - ions are oc - ca - sion - al - ly

try - ing, I won - der at the things you

Moderato espress

f (HELEN) *With great abandon*

do, I do what I do my dear, Be -

- cause I love you so, I know, but, dear, you

should - nt, I real - ly wish you

(HELEN)

would - nt In the fren - zy

(ROGER)

of my love I let my pas-sions go! I

(HELEN)

knew it! Why do you do it It's be -

-cause I love you so!

86
Finale Act II

Words by
B. G. DE SYLVA

VICTOR HERBERT

Andante mosso

KITTY

ROGER

Ev-er since I came to see you Since I kissed you and you

Piano

f *p*

K.

R.

kissed me Life for me has just be - gun I know now that you're the

espress

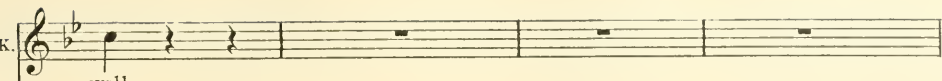
K.


Bra - vo ver - y good in-deed! — You're doing ver-y


R.

one What's that

p

K.  well

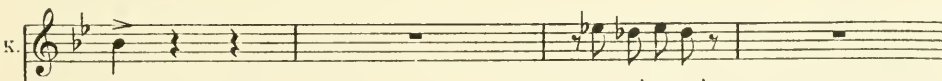
R.  Dar-ling I am not pre-tend-ing I'm your husband you're my

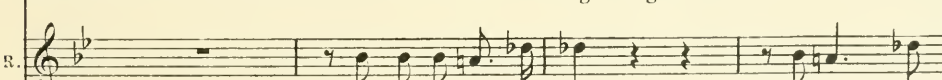



K.  Won-der-ful go on! go

R.  wife This is true love



K.  on! go on! go on!

R.  Your ti-ny lit-tle hand your arm, your



K. *go on! Sweet-heart! go on!*

R. *neck Your sweet and lus-cious lips Kit-ty I*

K. *accel*
No! No! ——— No! No! I for-bid you! ———

R. *f*
love you! I love you! I love you! —

(They embrace) *(A long kiss!)*

f più accel *ff*

(Helen enters) *f* (HELEN)
 You trai-tors! It's cru-el! out-ra-geous! *ff* In-fa-mous!

Allegro
f a tempo

(Omnes enter)
ff

Maestoso (HELEN) (KITTY)
 I'll tell you all — the wrong they have done Af-ter

p (BRASSAC)
 Hel-en!

(OMNES)
 The wrong they have done!

ff *f* *f* *f*

all he is my hus - band (BRASSAC)
He is in a way

fp *f*

(KITTY) *espress*
You see he ad-mits he just re-turned af-ter be-ing a-way So

(ROGER)
Well I ad-mit

p *p*

long and he's more in love than ev-er (HELEN)
No, no, he be-longs to me! — (BRASSAC)
He

f *sfz*

(HELEN) *poco animato*
 you see he admits For him I gave up many lovers I
 does in a way (ROGER) *Well I ad-mit*
p f p poco rit. sfz mf
sfz marcato
 ruin-ed my fu-ture for him He prom-ised to mar-ry me prom-ised to mar-ry me
molto cresc.
ff
 Kit - ty was on - ly a dum - my bride!
 KITTY (Spoken)
 E - nough! Ro -
ff sfz a tempo

Allegro moderato

ger must choose be - tween us

(OMNES) Yes he must choose

Ro -

(HELEN) How

ger must choose be - tween us Be - tween his wife and you!

dare you you vile crea - ture You hy - po - crite you dem - i - mon - daine

(KITTY) How

(HELEN)

Well

dare you! How dare you!

(Folmont & Brassac to Helen)

You have no right! You have no right!

here is my de - tec - tive!

ff (OMNES)

What? Mis-ter Flynn!

placed him here to watch her So he can tell you all!

Tillie (to Flynn) (to others) **(AUGUSTE)**

Shut up! He's a li-ar! A thief!

fp

(NANNETTE) **(TILLIE)** *Flynn insists on speaking* **(KITTY)**
Unaccustomed
as I am

Oh don't! Shut up! Stop!

fp *sf* *f a tempo*

ff

I'll hear no more! — Fight it out — to —

Sra... *sf* *sfz* *sf*

(Kitty exits into her room) *(Slams the door)*

-geth- er!

Sra... *sfz* *sfz*

ff (HELEN)
You see — she ad-mits she's wrong

BRASSAC (*Spoken*)
Kit-ty The wrong is

pp *sf* *rit.* *a tempo* *sfz* *fff*

(Roger exits into Kitty's room)
mine, I'll make it right!

fff *f* *ff*

a tempo (HELEN) *ff* BRASSAC (*Spoken*)
Rog-er! Rog-er! Weh! Weh!

Sva *fff* *ff* *ff*

(HELEN) (*trying door*)
Locked! they're in there to-gether! Do some-thing! stop them! Do

fff *f* *ff* *agitato* *ff*

molto meno mosso

Some-thing! Stop them!

BRASSAC
(Solemnly)

It can't be done they're

molto meno mosso

ff

mf

ff più mosso

HELEN

Oh! you too!— be-trayed!—

mar-ried!—

più mosso 3

p

ff

accel

ff

Allegro
ff (HELEN) (Helen faints - Brassac attending her)

Ah! —

(OMNES)
(laughing)

On the Riv -

a tempo

f

f poco accel

Sva.

ff

tutta forza

- ie - ra! On the Riv - ie - ra! Nev - er has there

8va...
fff a tempo

been such scan - dal here on the Riv - ie - ra! 'Twill fill the

TENORS

been such scan - dal here on the Riv - ie - ra! 'Twill fill the

BASSES

8va...

(unis)
cit - y! So it real - ly is a pit - y

cit - y! So it real - ly is a pit - y

8va...

that lit - tle Kit - ty has caused it all! *rit.* *piu mosso*

sva. *rit.* *piu mosso*

(Curtain)

sva. *ff*

sva. *ff*

End of 2nd Act

The musical score is arranged in systems. The first system contains vocal staves with lyrics and piano accompaniment. The second system continues the piano accompaniment with performance markings. The third system includes a vocal staff with a rest and a piano staff with a 'Curtain' marking. The fourth system shows piano accompaniment with 'sva.' and 'ff' markings. The fifth system consists of empty vocal staves. The sixth system continues the piano accompaniment with 'sva.' and 'ff' markings, ending with 'End of 2nd Act'.

Opening⁹⁹ 3rd Act
Moonshine and Ballet

VICTOR HERBERT

Andante espressivo

Piano

mf *rit.* *poco rit.*

a tempo (Curtain rises)
p

8va

1

2

8va

3

poco a poco rit. poco rit.

8va

Urn

Ballet
(Mosquitos Enter)

Allegro moderato

8va

mf

loco

f

Molto moderato

sfz

p

a tempo

sfz

p

sfz

p

sfz

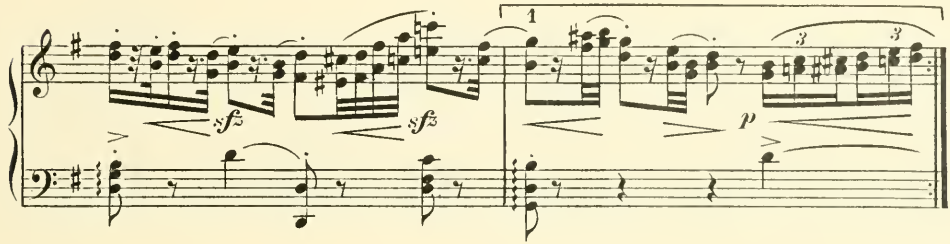
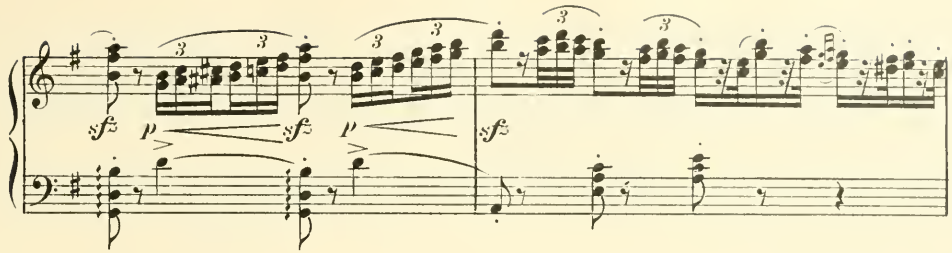
p

sfz

p

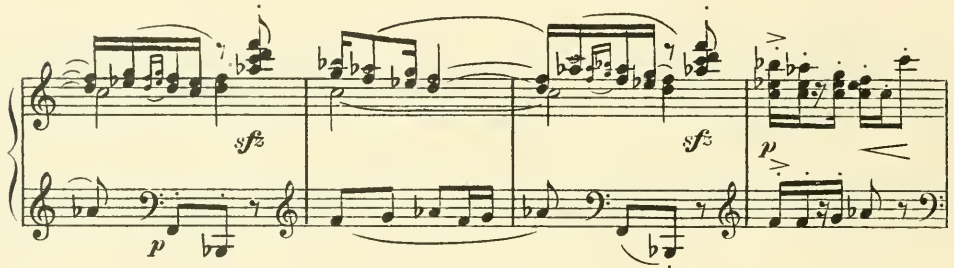
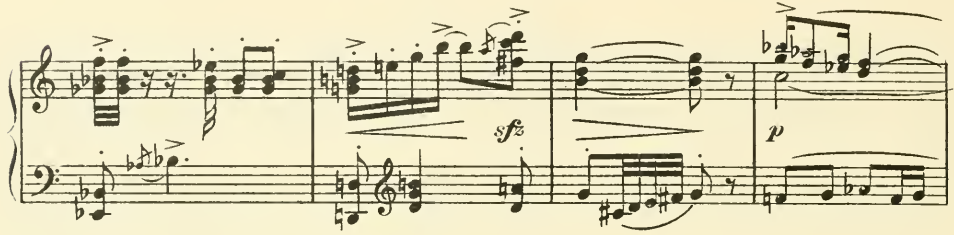
sfz

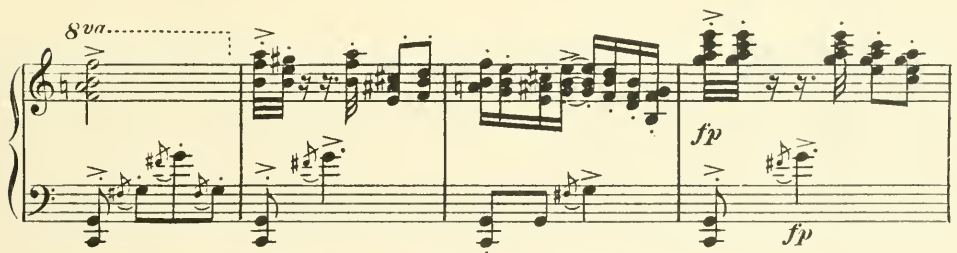
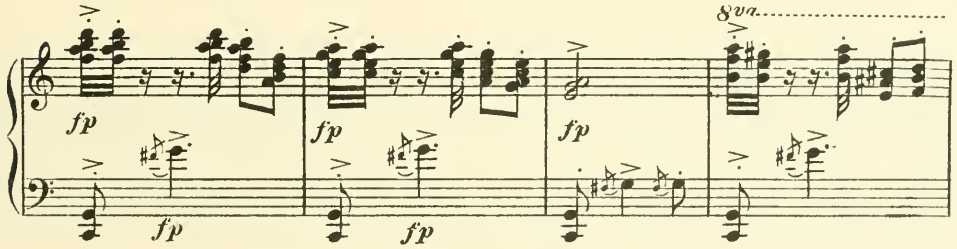
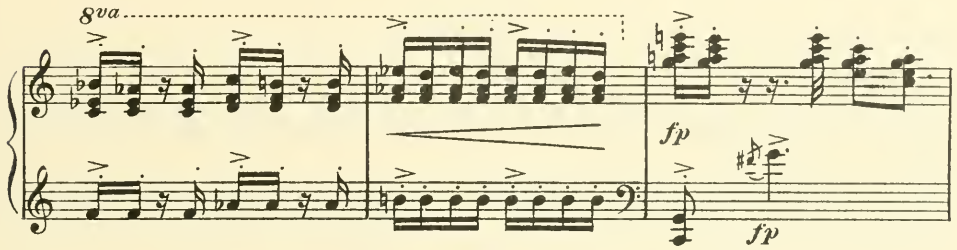
p



Allegretto grazioso







f *ff* *8va*

Galop
(Bachanale)

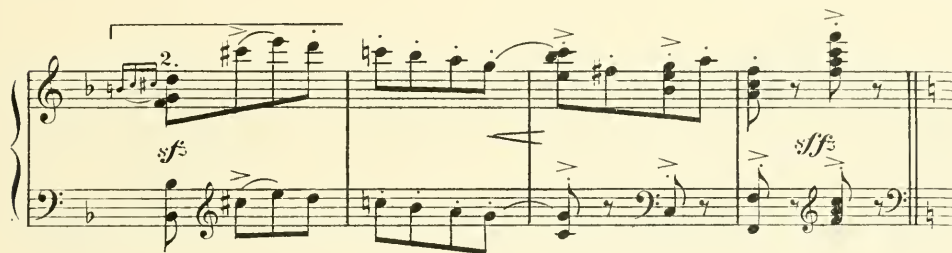
Allegro molto

f *ff* *3*

f *ff* *3*

f

f



The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The notation includes various musical elements such as eighth notes, quarter notes, and chords. Dynamics include *f* (forte) and *ff* (fortissimo). Accents are marked with a wedge symbol (>). The fourth system features a section marked *accel* (accelerando). The piece concludes with a final chord in the fifth system.

Andante (They are worn out)

Moderato (Exeunt with drooping wings)
sva...
p espress e con gusto

sva... *loco*

sva... *rit.* *sf*

Legend Of The Glowworm

(Kitty)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Andantino grazioso

VOICE

I once heard a
Ev - 'ry love - lorn

Piano

mf

p

le - gend, With a prom - ise of
maid - en, Whose af - fec - tion is

bliss;
real, It's the le - gend of the
Hur - ries to the good - luck

glow - worm, And the sto - ry is
glow - worm, With a ten - der, ap -

this, When you catch a
 -peal, Though she's un - suc -

The first system of the musical score features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note, followed by quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

glow - worm, If his light still will
 - cess - ful, She will al - ways keep

The second system continues the melody and accompaniment. The vocal line has a mix of quarter and eighth notes. The piano accompaniment provides harmonic support with chords and single notes.

glow, Hap - pi - ness will come to.
 on, Hop - ing that her wish will.

The third system shows the vocal line with a half note followed by quarter notes. The piano accompaniment includes some chromatic movement in the bass line.

you and nev - er go, so,
 come be - fore the dawn - - ing,

The fourth system concludes the page with a vocal line ending on a half note. The piano accompaniment features a final chord with a fermata over it.

Refrain

Oh, glow - worm, tell me, will he ev - er

love me? Oh, glow-worm,

will my lit - tle dream come true?

Will he stay or will he go? I would

give the world to know! If you

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat). The vocal line begins with a half note 'give', followed by quarter notes 'the', 'world', and 'to', then a half note 'know!', and finally a quarter note 'If' followed by a quarter note 'you'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

set - tle in my hand You can make me un - der-stand, When I

The second system continues the melody. The vocal line has eighth notes for 'set - tle', quarter notes for 'in my hand', eighth notes for 'You can', quarter notes for 'make me', eighth notes for 'un - der-stand,', and quarter notes for 'When I'. The piano accompaniment features a more active right hand with eighth-note chords and a steady left hand.

see your ten - der glow, Oh, glow-worm,

The third system shows the vocal line with quarter notes for 'see your', eighth notes for 'ten - der', a half note for 'glow,', and quarter notes for 'Oh, glow-worm,'. The piano accompaniment continues with chords and moving lines in both hands.

you're the on - ly one to help me.

The fourth system concludes the piece. The vocal line has eighth notes for 'you're the', quarter notes for 'on - ly one to help', and a half note for 'me.' with a fermata. The piano accompaniment features a final series of chords in the right hand and a moving line in the left hand.

My fu - ture hap - pi - ness to me dis - close,

The first system of the musical score for 'Legend Of The Glowworm'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by the lyrics 'My fu - ture hap - pi - ness to me dis - close,'. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

Let me hold your light di - vine, And I'll

The second system of the musical score. The vocal line continues with 'Let me hold your light di - vine, And I'll'. The piano accompaniment continues with chords and a melodic line.

know that love is mine, That's how the

The third system of the musical score. The vocal line continues with 'know that love is mine, That's how the'. The piano accompaniment continues with chords and a melodic line. There are dynamic markings *p* (piano) above the vocal line and below the piano accompaniment.

le - gend of the glow-worm goes!

The fourth system of the musical score. The vocal line concludes with 'le - gend of the glow-worm goes!'. The piano accompaniment continues with chords and a melodic line.

Dance

p

3

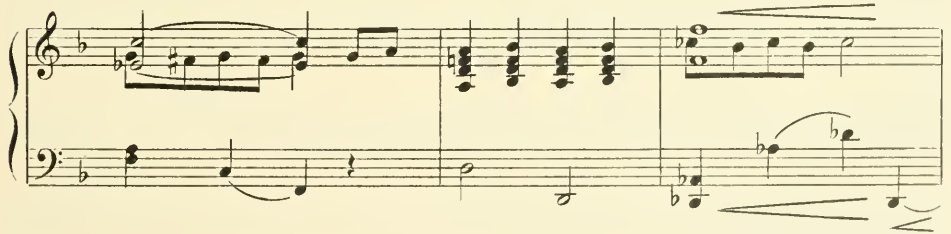
8va

8va

3

3





Way Out West In Jersey

Words by
B.G. De SYLVA

Duet
(Tillie and Jimmie)

VICTOR HERBERT

Moderato

Piano

(Tillie) When we mar - ry It's a ques - tion Where to set - tle down (JIMMIE) Oh,

a - ny place is great when I'm with you!

(Tillie) Well, my dear, you know we've al - ways lived in New York town (JIMMIE) Per -

-haps you'd like to go to some place new. _____ I've

al - ways had a yearn - ing that is, since the age of ten, For the

great o - pen spac - es Where "men are men."

Refrain

Way out West in Jer - sey, We will build a bun - ga - low _____ Where
Way out West in Jer - sey, We will build a bun - ga - low _____ A

we can sit be - neath the boughs and watch the cow-boys milk the cows!
mile or two from New-ark's plains Where naugh-ty ban-dits hold up trains!

When we learn to rough it, We will kick up quite a fuss; And,
When we learn to rough it, We will kick up quite a fuss; At

some day, oil - or may-be lard, Will start to gush in our back-yard!
eve we'll sit up - on a bluff, And watch the In-dians do their stuff!

Way out West in Jer - sey, Oh! that's the place for us. —
Way out West in Jer - sey, Oh! that's the place for us. —

119
Let's Not Get Married

Words by
B. G. DE SYLVA

(Girls and Men)

VICTOR HERBERT

Tempo di Marcia

(GIRLS)

Piano

f *ff*

Though we

hate to dis - par - age, Such an in - sti -

sfz *sfz* *8va...*

- tu - tion as mar - riage, We be - lieve that

sfz *sfz*

it's all wrong; We have thought so

p (MEN)

all a - long. Par - don

this in - tru - sion, dears, But we

can't be - lieve our ears; Don't you know our

f (GIRLS)

love for you is strong? That is ver - y

nice nor do we ev - en doubt you But we

hate be - ing wed Well as

dim. *p*

long as we can nev - er live with - out you

What shall we do in - stead?

f

Refrain
(GIRLS)

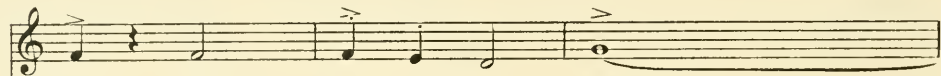


1. Let's not get mar - ried

2. Let's not get mar - ried

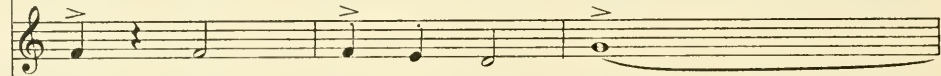


2. Let's not get mar - ried

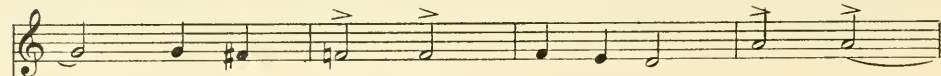


That's where hap - pi - ness ends

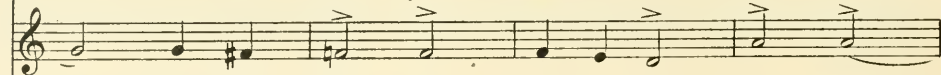
That's where hap - pi - ness ends



That's where hap - pi - ness ends



If you keep your com - pan - y var - ied,



We have heard that hub - bies are har - ried,



— You'll a - void all mak - ing a - mends, —
 — And that wife - ie's vow oft - en bends, —

When a hus - band has big bus - ness out of
 — Ev - ry hus - band when re - turn - ing to his

town, You can bet "that busi - ness" wears a Lu - cille
 shack, Rings the front door - bell and runs a - round in

This Time It's Love

125

(Reprise)

Words by
B. G. DE SYLVA

VICTOR HFRBFRT

VOICE *Moderato*

Though I've al-ways played a-bout I can

Piano *poco rit* *a tempo*

say with-out a doubt This time it's love! — For the

thump-ing of my heart Seemed to whis-per from the start.

"This time it's love!" — She has

made this wea - ry world a fair - y - land, And the

skies are blue a - bove! — How I wish that I could say, All I

feel in some new way, For this time it's love!

A Kiss In The Dark (Reprise)

(Kitty)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Tempo di Valse

VOICE

Oh, that Kiss in the

Piano

dark, Was to him just a

lark, But to me, 'twas a

thrill, su - preme!

Just a Kiss in the dark,

But it kindled the spark,

The a-wak-ning of love's

young dream!

molto rit



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